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Office

Mr WHISTLER'S LITHOGRAPHS

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The CATALOGUE

Compiled by

THOMAS R. WAY

1896

LONDON GEORGE BELL & SONS

Office Copy

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MR. WHISTLER'S LITHOGRAPHS.

Note:—

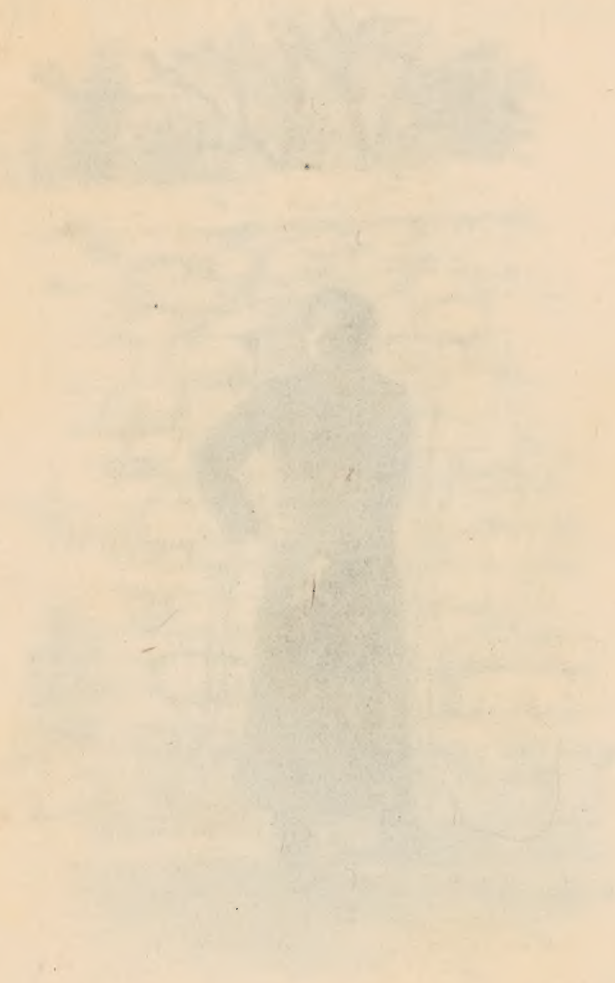
The title page was designed by Mr. Whistler.

The frontispiece was drawn from a photograph supplied by Mr. Whistler, and has been worked on by him.

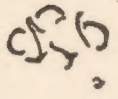
This edition is limited to One Hundred and Forty copies, of which One Hundred and Twenty-five are for sale

This is No. 79

T. R. Way



Mr WHISTLER'S LITHOGRAPHS



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INTRODUCTION.

WHEN, some nineteen years since, Mr. Way described to Mr. Whistler the various methods in use in lithography, he hardly thought that he was sowing seed which should produce in time so splendid a harvest of masterpieces as is to be found among the drawings recorded in this catalogue. Lest it should be said (seeing that in this last year or two the numbers have grown so greatly) that it is too early to make a catalogue of the lithographs, there is the precedent of Mr. Whistler's etchings, which were first recorded by Mr. Thomas when their numbers were rather less than the lithographs are now, and it is to be hoped that the latter will continue to increase, until they are as numerous as the etchings. This is all the more to be hoped as it is clear that in lithography the master has found a medium which is more sympathetic and personal even than the copper-plate. In proof of this, attention need only be drawn to the two marvellous works, the "Early Morning" and the "Nocturne" prints which stand alone in the history of lithography.

In 1878, after trying the medium, it was proposed to issue privately a limited number of proofs of drawings to subscribers, at intervals as they should

be ready, under the title of "Art Notes," but the response was so limited, that not more than half-a-dozen copies each of the "Limehouse" and "Nocturne" were so published. One can only imagine that this failure was caused by the exceedingly low reputation to which lithography had then fallen as an artistic medium. In the same year, Mr. Theodore Watts, who was editor of a magazine called *Piccadilly*, asked Mr. Whistler to do illustrations to be issued in that periodical, and he produced four drawings—"The Toilet," "Early Morning," and "Tall Bridge," and "Broad Bridge," —for this purpose. Only two of these, the first and last, were issued, as *Piccadilly* then finished its short career, and owing to the little time given to print these works, not more than a dozen proofs could be pulled by hand-press, before the stones were put into the machine, and the impressions for publication printed.[1]

Later, in 1887, after Mr. Whistler's return from Venice, the set known as "Art Notes" was published by Messrs. Boussod, Valadon and Co. Thirty sets, on large paper, signed, were issued in brown paper covers at four guineas each. The set consisted of the six lithographs, "Limehouse," "Nocturne," "Battersea Bridge," "Reading," "Gaiety Stage Door," and "Victoria Club." As the "Limehouse" drawing failed to yield more fine impressions than those already taken, it was omitted from the seventy sets on smaller paper at two

[1] [*It may be interesting to note that in the Henderson collection sold at "Sotheby's" an impression of each of these two "Piccadilly" drawings published at sixpence, sold one for* 33*s., the other for* 35*s.*]

guineas. Since this time Mr. Whistler has issued his lithographs separately, in the same way as his etchings, mostly as proofs printed on old Dutch-paper.

The numbers have been extremely limited, and Mr. Whistler has now fixed one hundred as the maximum. Several of the later drawings have been issued in very large numbers by various periodicals. In *The Whirlwind*, three were printed, viz.: "The Winged Hat," "The Tyresmith," and "Maunder's Fish Shop." *The Albemarle* issued "Chelsea Rags;" *The Studio* "The Gants de Suède," "The Long Gallery, Louvre," "La Robe Rouge," and "Savoy Pigeons;" and the *Art Journal*, "Les Bebes du Luxembourg." But the numbers for these publications were not printed from the original stones, three or four transfers being taken from them, and put on other stones for the printing. *L'Estampe Original* issued a very limited number of the "Draped Model Seated," the portrait of "Stéphane Mallarmé" was printed in Paris as a frontispiece to a volume of the poet's works, and the "Girl with Bowl" in *L'Imagier*.

As the peculiar processes used in lithography are not generally understood, it may be as well to give a short account of them here. The litho-tints are made with washes of ink on the stone, and an occasional use of chalk and scrape; these afford only a very limited number of proofs. The chalk-drawings made direct upon the stone are quite simple and explain themselves. Those made on transfer paper are only so done for the portability of the material; being transferred directly to the stone,

they become as much lithographs as if drawn on it. Although the earlier ones are quite simple chalk drawings, it will be found that Mr. Whistler has worked, later on, with the stump, and has produced effects quite remarkable in their exquisite quality; this is notably the case with the Luxembourg and Savoy Hotel drawings.

Again, in some of his latest and perhaps most successful lithographs, he has had paper prepared for himself of a character adding greatly to the difficulty of drawing, and handicapping the printers in transferring them safely to stone. In spite of these difficulties, however, it has produced such splendid results as "La Robe Rouge," "La Fruitière de la Rue de Grenelle," and the forge of the "Place du Dragon." In these all trace of the mechanical grain found in the regular transfer papers is lost, and the result much more closely approaches that of a drawing made on stone.

Although it has been thought worth while to mention these facts as characteristic of the man in sparing himself no pains to attain the exact result he set before him, one can be confident that all connoisseurs will turn again with equal delight to the drawings of shops and forges made in London streets, to the St. Bartholomew's subjects, and more still, perhaps, to the delightful "Nude Model Reading," "The Winged Hat," and the charming lightly-draped figures which were done before Mr. Whistler settled in Paris.

The latest series of drawings, mostly of smithies and forges, makes yet another development, showing the mastery of the painter, with a spontaneity of

execution that is altogether wonderful. In the course of the production of these many drawings, there have naturally been some failures, and there have been some which after a good many impressions from the stone, were discarded and never actually published. The first of these are not included in the catalogue at all, but the latter have been, and a note added that the drawing has been erased. This has been done in order that this little catalogue should be as absolutely complete as possible. All these lithographs—with the exception of Nos. 65, 66, 67, 99, and 100, which were printed in Paris by M. Belfont—have been printed for Mr. Whistler by Mr. Thos. Way, whose aim has been to give in the prints absolutely and exactly what Mr. Whistler himself made in his drawings, in the simplest and most direct manner, and without any addition whatever.

It was intended at first to keep this catalogue entirely to the black and white drawings, but as Mr. Whistler has included two of his colour prints in his first exhibition of lithographs, at the Fine Art Society's Gallery, they have been added near the end. In date they should come about the same time as the drawings of Vitré. A very limited number was printed in Paris by Belfont; and owing to the break-up of the firm of printers, there is little likelihood of their being reprinted. In addition to these two, a description is given of Mr. Whistler's first experiment in colour, which, although not completed, is yet very charming.

CATALOGUE.

Measurements are given in inches. Sig: denotes that the drawing is signed with the well-known butterfly.

1. STUDY. Figure of lady, standing, facing to right, holding the train of her dress, and wearing dark hat trimmed with flowers. Drawing erased.
   H. 10¾, *W.* 6. 1878

2. STUDY. Female figure wearing dark dress, seated in an armchair, profile facing to right, reading book. Drawing erased. A Lithotint.
   H. 10, *W.* 9¼. *Sig:* 1878

3. STUDY. Female figure wearing a light dress, seated in armchair, facing to front; left hand raised to the head, right hand on arm of chair; erroneously supposed to be a portrait of Mme. Sara Bernhardt. Drawing erased.
   H. 10½, *W.* 8. *Sig:* 1878

4. LIMEHOUSE. The centre and right side of the picture filled with a group of old buildings, and close in front of them a ship is being tarred, the masts rising above the roofs; on the left a low shed, above which rises the rigging of a three-master, against a bright, cloudy sky. Across the middle of the picture a long barge in which a man and woman are standing. In front, water with reflections. The whole very rich in tone. Drawn at Limehouse on the stone direct. Drawing erased. A Lithotint.
   H. 6¾, *W.* 10⅜. *Published in "Notes."*
   Sig: 1878

5. NOCTURNE. The river at Battersea. In the centre three tall chimneys, on the right of them a large factory with clock tower, on the left a church spire, and beyond, the distant shores of the river. A group of steamers anchored for the night lie in the middle of the river, two of them blowing off steam which rises against the dark buildings, whilst the smooth surface of the water reflects their lights and chimneys. In the foreground a dark barge with a man standing on board. Drawing erased. A Lithotint.

H. 6¾, *W.* 10⅛. *Published in "Notes."*

Sig: 1878

6. THE TOILET. Lady standing, three-quarters back view, head profile to the left. The left arm raised, holding fan, a large train to the dress sweeping across the picture. A light figure on a dark background drawn for "Piccadilly," and published in July, 1878; a few impressions only taken before the publication. Drawing erased. A Lithotint.

H. 10⅛, *W.* 6½. *Published in "Piccadilly."*

Sig: 1878

7. EARLY MORNING. The river at Battersea, very delicate. In the distance a bridge crossing the river. On the left a white house; on the right a group of buildings with church spire rising above; next, a large white building and three tall chimneys, and further to the right another factory with tower. In front of them a group of barges. In the foreground suggestions of barges, and two men leaning on a bar, one with white coat. Drawn for "Piccadilly" on the same stone as No. 6, and printed, but never published. There are a few impressions of the first state which appear very dark. Drawing erased. A Lithotint.

H. 6½, *W.* 10¼. *Sig:* 1878

8. THE BROAD BRIDGE. Three wooden piers of old "Battersea" Bridge, seen from the river at low tide,

the under part of the bridge crossing the top of the drawing. Through the left opening is seen, in the distance, the Suspension Bridge and the Embankment; and through the right, old Chelsea Church tower. In the foreground, a man is rowing a boat. Drawn for and published in "Piccadilly." There are a few very fine proofs on Japanese paper mounted. Drawing erased. A Lithotint.

H. $7\frac{1}{4}$, *W.* 11. *Published in "Piccadilly."*

Sig: 1878

9. THE TALL BRIDGE. Two piers of the same bridge as No. 8, seen from the river level at a lower state of the tide. The bridge with its railings crosses the top of the picture, with groups of figures passing along. Between the piers on a very low horizon are distant buildings with tall chimneys. In front, the water with reflections of the piers. Drawn for "Piccadilly" on the same stone as No. 8, but, although printed, not published; and, as with the preceding, only a very few fine proofs, on Japanese paper mounted. Drawing erased. A Lithotint.

H. $10\frac{7}{8}$, *W.* $7\frac{1}{8}$. *Sig:* 1878

10. GAIETY STAGE DOOR. A dark doorway with a group of figures in front, above the door a gas-lamp in an arch. On the right a row of advertisement boards with window over them. A man seated on the left, and several figures standing on the right of the door. In the foreground a horse and trap. Drawing erased.

H. $4\frac{7}{8}$, *W.* $7\frac{5}{8}$. *Published in "Notes."*

Sig: 1879

11. VICTORIA CLUB. A drawing of the corner of the building in Wellington Street. In the centre, an ornamental window elaborately drawn, with suggestions of the door on the left, and two windows on

the right, and of several windows on the floor above. About a dozen figures grouped in front of the building. Drawing erased.

H. 8, *W.* $5\frac{3}{8}$. *Published in "Notes."*

Sig: 1879

12. OLD BATTERSEA BRIDGE. Seen at very high tide. The bridge crosses the drawing, with many figures passing over, and two men leaning on the railings. Three piers are shown, and between them is seen in the distance the Suspension Bridge and tower of Chelsea Church, with groups of barges and steamers. In front, reflections on the very light water.

H. $5\frac{1}{2}$, *W.* 13. *Published in "Notes."*

Sig: 1879

13. READING. A lady, profile figure, seated, facing left, wearing a hat and fur cape, reading a newspaper. Drawing erased.

H. 6, *W.* 5. *Published in "Notes."*

Sig: 1879

13a. In its first state No. 13 was drawn on part of a large stone with a smaller version of the same subject, treated more in outline; and a large unfinished study of the same model seated, to the right, the features of this having been scraped away. The whole is treated in a very rich and soft manner with a dark background. A few proofs on unmounted Japanese paper were taken previous to the stone being cleaned to leave No. 13 for printing.

H. $9\frac{1}{2}$, *W.* $14\frac{1}{4}$.

14. THE FAN. Lady seated, profile to the right, holding an opened fan in the right hand; her hat on her knee, the train of her dress laying in front of the figure. Treated mostly in outline. Only a few printed, and the drawing erased.

H. $8\frac{1}{8}$, *W.* $6\frac{1}{4}$. *Sig:* 1879

15. STUDY. Classical figure, lightly draped. The figure to the front, and head turned to right, bands of drapery crossing on the breast, the left arm resting on a high rail, and the right on one much lower. Drawn mostly in outline on a tinted background, from which delicate lights are scraped. Only a few printed. Drawing erased.
H. 10¼, *W.* 6½. *Sig:* 1879

16. ENTRANCE GATE. The entrance to the Churchyard of St. Bartholomew the Great, seen from within, a narrow archway in the upper part of which is some ornamental ironwork with a cross in the centre, and above, a gas-lamp. Three children in the foreground. Very delicate.
H. 5⅞, *W.* 4¾. *Sig:* 1887

17. CHURCHYARD. Gravestones at St. Bartholomew's, behind which are seen the backs of the old buildings in Cloth Fair, with some seven or eight windows in three rows, and linen hanging from the top window.
H. 8¼, *W.* 6¾. *Sig:* 1887

18. LITTLE COURT, CLOTH FAIR. Showing both sides, and quaint buildings at the end of a court; the buildings on the left are in shadow, and a cast shadow falls across the end. There is a small crowd of dark figures.
H. 7½, *W.* 3⅝. *Sig:* 1887

19. LINDSAY ROW, CHELSEA. A row of small houses with French windows and balconies; in front, the garden of the left hand building, with a long row of wooden palings; in front of the other buildings, two small light trees.
H. 5, *W.* 8. *Sig:* 1888

20. CHELSEA SHOPS. A long drawing with two doors in the centre; on the right a shop window with two boys looking in; on the left a smaller window,

and further a porch with dark figure in front, three windows on the floor above.

H. $3\frac{3}{4}$, *W.* $7\frac{5}{8}$. *Sig:* 1888

21. DRURY LANE RAGS. The shop window with many square panes, full of detail; and on the left the dark doorway with old clothes hanging on both sides. A woman and child standing in front, another child in front of the window; to the right of the drawing is an indication of another door with two figures; above, the lower part of two windows, and a gas lamp.

H. $5\frac{7}{8}$, *W.* $6\frac{3}{8}$. *Sig:* 1888

22. CHELSEA RAGS. A shop in Milman's Row in the neighbourhood of Chelsea. On the left are two doorways with four steps above the street; on the top step of the left a woman is standing; the other doorway, which is dark, is hung on both sides with old clothes, and there is a table seen inside; to the right is the shop window of six square panes; within them many objects are seen relieved against the dark interior. A row of clothes hangs below the shop, and five children are playing on the pavement in front.

H. $7\frac{1}{8}$, *W.* $6\frac{1}{4}$. *Published in the "Albemarle."* *Sig:* 1888

23. COURTYARD, CHELSEA HOSPITAL. On the right of the centre of the drawing is an old doorway with columns and balcony over; through the opening is a courtyard with figures, and in the distance another door; above, a tall window, and the lower part of another on the second floor; to the left of the doorway are two windows, in front of the nearer a bench with two figures seated, in the foreground three children. Only a few proofs were taken, and the drawing erased.

H. $8\frac{1}{2}$, *W.* $6\frac{1}{8}$. *Sig:* 1888

24. THE FARRIERS. In a rather dark interior, two men and a horse facing to the left; a smith is bending down to fit a shoe to the horse's near hind leg; behind the horse a man wearing an apron is standing, his right hand on the tail; in the background, over the horse's back, is a window with small panes. Drawn on paper, and only a few pulled, and the drawing erased.

H. 7¾, *W.* 7. *Sig:* 1888

25. THE WINGED HAT. Three-quarter figure of a lady seated in chair to the left. The head (very delicately finished), turned to the front, wearing a large hat with bird's wing; her left hand resting on the seat of the chair.

H. 7, *W.* 6¾. *Published in the "Whirlwind."* *Sig:* 1890

26. GANTS DE SUÈDE. Standing figure of a lady turned slightly to the left, the head with large hat and feathers a little to the right. The arms are hanging down, and in her hands her long gloves stretched across the figure.

H. 8½, *W.* 4. *Published in the "Studio."* *Sig:* 1890

27. THE TYRESMITH. Interior of the smithy. On the right are two men, one holding a large tyre on the anvil, whilst another is striking it with a hammer; in the centre is a doorway with a boy watching the smiths, a smaller boy is leaning against the wall on the left, on which hang many horse-shoes. Two large beams cross the drawing above; and, outside the doorway, a courtyard and a street beyond, with a group of women and children.

H. 6½, *W.* 7. *Published in the "Whirlwind."* *Sig:* 1890

28. MAUNDER'S FISH-SHOP, CHELSEA. An open shop with counter in front, displaying a row of

fish; inside are two figures, whilst in front are two women and a child. The door of the shop is on the left, and next, a dark passage with a man in shadow, and a child; on the right another door with a child standing outside. Above are three windows, and the name on the facia.

H. $7\frac{1}{2}$, *W.* 6^3. *Published in the "Whirlwind."* *Sig:* 1890

29. THE LITTLE NUDE MODEL, READING. A drawing of the nude; the model is seated on a low chest turned to the left; the head, on which is a close-fitting cap, is bent down to read a book which she is holding in her hands; her left leg crosses over her right; there are some draperies on the chest.

H. $6\frac{5}{8}$, *W.* 7. *Sig:* 1890

30. THE DANCING GIRL. A thinly-draped figure of a girl dancing towards the spectator: her head turned to the right; her left hand is held high, and from it the drapery falls to her feet; her right hand is held away from her side.

H. $7\frac{1}{8}$, *W.* $5\frac{3}{4}$. *Sig:* 1890

31. MODEL DRAPING. The model is partly draped, and turned a little to the left, her head bent. The hands are raised above her head, and holding some thin drapery which falls in long folds to the ground.

H. $7\frac{3}{8}$, *W.* $5\frac{1}{4}$. *Sig:* 1890

32. THE HOROSCOPE. A girl, thinly but entirely draped, and wearing her hair bound, seated, turning to the right, and, leaning over, is looking into a tea-cup which she holds in her left hand; further to the right, a tray with cups, etc.

H. $6\frac{3}{8}$, *W.* $6\frac{1}{4}$. *Sig:* 1890

33. THE NOVEL. GIRL READING. A draped figure, standing, turned to the right; the head is slightly bent to read a book which is held in the hands.

H. $7\frac{3}{4}$, *W.* $3\frac{1}{8}$. 1890

34. GATTI'S. A slight interior of the restaurant in the Strand, with windows on the right, and on the left a large looking-glass in a panel of the wall, with reflections; in front, some seated figures. Very few proofs taken before its erasure.

H. 6¾, *W.* 5. *Sig:* 1890

35. HOTEL COLBERT, WINDOWS. In the centre of the drawing is a tall French window, and above it a smaller window with blind partly down, with ornamental sill; and on either side are tablets with figures, and beyond these suggestions of other windows.

H. 6⅝, *W.* 5. *Sig:* 1891

36. COCKS AND HENS, HOTEL COLBERT. A doorway with lattice-work in the upper part, and above a tall window from which some drapery is hanging; on the left suggestions of a cart, and in the foregronnd a cock and two or three hens.

H. 7⅝, *W.* 5⅝. *Sig:* 1891

37. STAIRCASE. The hall of a house with tesselated pavement. Through an opening in the wall (having columns on either side) is seen the staircase; on the wall to the right of the opening an ornamental clock is hanging, and below it a piece of furniture. Destroyed after very few impressions.

H. 7¼, *W.* 6⅜. *Sig:* 1891

38. THE GARDEN. A drawing of a group of friends round a tea-table in the garden of Mr. Whistler's house in Cheyne Walk. In the centre is a table covered with a cloth, and on it a tea-kettle, tea-pot, cups and saucers; behind the table is a settee, on which are seated a lady and two gentlemen, whilst another gentleman stands behind, to the right of the table two ladies are seated in chairs, with their backs

to the spectator. Behind the whole group some light trees and foliage.

H. 6¾, *W.* 7⅜. *Sig:* 1891

39. VITRÉ—THE CANAL, IN BRITTANY. Two very quaint old buildings on the edge of a canal or stream (in which they are reflected) are seen from a height, and above their sloping roofs in the distance many more gabled buildings and chimney-stacks, with a spire and weather-cock in the midst; beyond these are trees and a cloudy sky. In this drawing Mr. Whistler is first seen using the stump on paper.

H. 9¼, *W.* 5⅞. *Sig:* 1893

40. THE MARKET-PLACE, VITRÉ. A busy scene viewed from a height. In the foreground are two long stalls with awnings stretched over them, and women in quaint costumes looking at the wares; beyond them are other stalls with many figures, and behind a large building with arched windows and shutters; above, two windows. On the right of this building is seen a street with groups of figures and a building beyond.

H. 7⅞, *W.* 6¼. *Sig:* 1893

41. GABLED ROOFS. A quaint old building in Vitré, with a very high pointed roof, and tall chimney on its left; beyond it is a similar but larger building with ornamental windows in the roof.

H. 7¾, *W.* 6¼. *Sig:* 1893

42. THE CLOCK-MAKERS, PAIMPOL. A tall square building. In the middle of the ground floor is a dark doorway with a man and woman talking, over it is an inscription. On the left of the door a window, and on the right another dark door with figure in front; further to the right a woman with a child in her arms; on the floor above, two windows, and above them three more.

H. 8, *W.* 5¾. *Sig:* 1893

43. THE STEPS, LUXEMBOURG. In the gardens; a flight of steps crosses the front of the picture, up which a lady in dark dress on the left, with a child in white on her right, are going; at the top of the steps on the right is a pedestal, on which stands a group of boys supporting a vase of flowers. To the left of the pedestal are several groups of figures, and behind the whole a mass of trees in foliage.

H. $8\frac{1}{4}$, *W.* $6\frac{1}{4}$. *Sig:* 1893

44. CONVERSATION UNDER THE STATUE, —LUXEMBOURG GARDENS. In the centre is a statue of a female figure, surrounded by trees in foliage; to the right, and in front of the pedestal, are seated small groups of figures. In the foreground are three chairs, on two of which ladies are seated conversing with their backs to the spectator.

H. $6\frac{3}{4}$, *W.* 6. *Sig:* 1893

45. THE PANTHEON, FROM THE TERRACE OF THE LUXEMBOURG GARDENS. In the distance the dark dome rises above trees, and the roofs of buildings. In the front, the terrace with stone balustrade crosses the picture; two vases are raised on the stonework, and in front on the right, two ladies, one seated, the other standing, and on the left, two nurses and a child; a cloudy sky above.

H. $7\frac{1}{8}$, *W.* $6\frac{3}{8}$. *Sig:* 1893

46. THE DRAPED FIGURE—SEATED. On a large Empire settee, a girl dressed in thin drapery is seated to the front, her right leg bent, her arms resting on the couch on either side. Her head is bent down, so that the forehead and eyes are in shadow. Her hair bound with close-fitting drapery. There is much exquisitely soft stump work all over the drawing.

H. $7\frac{1}{8}$, *W.* $6\frac{3}{8}$. *Published in "L'Estampe Originale."* *Sig:* 1893

47. NUDE MODEL RECLINING. A girl lying at full length on the same settee as No. 46; her head, which is draped, is resting on her right arm, her left is raised to the top of the settee, and from it hangs some dark drapery, against which the light figure is relieved; her right foot hangs over the front of the settee. The beautiful modelling of this figure shows again the most masterful use of the stump.

H. $4\frac{1}{2}$, *W.* $8\frac{3}{8}$. *Sig:* 1893

48. NURSEMAIDS. "LES BONNES DU LUXEMBOURG." Part of the Gardens seen from a height, with about forty nurses and children scattered in groups; and standing in the immediate foreground a bonne dressed in white, with a child in her arms, is watching two little children at play. On the left a group seated; on the right beyond two nurses and children standing. In the middle distance on the left a flight of steps, with statues on pedestals, rise to the terrace, which closes the picture in a gentle curve, and beyond trees and buildings.

H. $7\frac{7}{8}$, *W.* $6\frac{1}{8}$. *Published in the "Art Journal."* *Sig:* 1894

49. THE LONG BALCONY. The front of a house in the Rue de Rivoli, during the funeral procession of M. Carnot; a balcony crosses the picture, and in it are many figures with parasols; below it is seen the upper part of a window, above are two windows with figures, that on the left being a dark opening, above these again the roof and chimneys, the whole suggestive of brilliant sunlight.

H. 8, *W.* $6\frac{1}{4}$. *Sig:* 1894

50. THE LITTLE BALCONY. On the same occasion as the preceding, but rather larger in scale, a number of ladies with parasols and fans are standing, and leaning over a balcony. Below, a window, and above, another from which some drapery is hanging.

H. $7\frac{7}{8}$, *W.* $5\frac{3}{8}$. *Sig:* 1894

51. LITTLE DRAPED FIGURE—LEANING. A girl wearing a thin material, facing to the front, resting against a support, her head, bound with drapery, is bent down, her right arm extended, and her left hand bent close to her body; her left leg is crossed over the right, the fulness of the drapery being drawn from the leg, and hanging over the support.

H. 7, *W.* $5\frac{3}{4}$. *Sig:* 1894

52. THE LONG GALLERY, LOUVRE. The arched end of the gallery is seen with an alcove, in the centre of which is the doorway leading to the Salon Carrée; on the right of the gallery the wall is covered with pictures, from one of which a lady is making a copy on a large canvas; in front of this a priest is standing, and a man on the right is looking at the wall, many other figures are grouped about.

H. $8\frac{1}{2}$, *W.* 6. *Published in the "Studio."*

Sig: 1894

53. THE WHITESMITHS, IMPASSE DES CARMÉLITES. The wall of a fine old building is seen, with a great column on either side of the drawing, supporting a handsomely ornamented cornice; above, an arched roof, some chimneys, and a tree. Between the columns a large square entrance with doors opening outwards; in the dim interior two men are working, and a trestle table stands in the open in front. In the wall above the opening is a window with four dark panes.

H. $8\frac{5}{8}$, *W.* $6\frac{3}{8}$. *Sig:* 1894

54. TÊTE-À-TÊTE IN THE GARDEN. A lady and gentleman seated on the farther side of a table, on which are bottles and other objects, behind them trees and on the left a settee.

H. $7\frac{5}{8}$, *W.* $6\frac{1}{2}$. *Sig:* 1894

55. THE TERRACE, LUXEMBOURG. The balustrade of a terrace crosses the picture, on top of it, to the left is a vase with flowers, and to its right a little tree in foliage, rising from beyond; on the extreme right suggestions of houses in the distance. In front are several chairs with four female figures seated, on the right a nurse and little child standing.
H. $3\frac{7}{8}$, *W.* $8\frac{1}{4}$. *Sig:* 1894

56. THE LITTLE CAFÉ AU BOIS. Four people, ladies and gentlemen, seated at a table in one of the "Café Chantants," in the Bois de Boulogne; on their left, part of the bandstand with lamps; beyond, to their right, a waiter standing and three men seated; behind the whole, trees lit up with lamps. In front, suggestions of tables and a chair.
H. $8\frac{1}{4}$, *W.* $6\frac{1}{8}$. *Sig:* 1894

57. LATE PICQUET. Four men seated at a table playing picquet, the two outer ones with their backs to the spectator; the inner one facing the left of these is a bald-headed elderly man. To the left of the group a lady wearing a bonnet is seated; on the upper part of the right of the drawing a man's hat and coat hang from a peg.
H. $7\frac{1}{8}$, *W.* 6. *Sig:* 1894

58. THE LAUNDRESS—LA BLANCHISSEUSE DE LA PLACE DAUPHINE. A typical French laundry shop, with a tall open door in centre, and window on either side; inside, a woman is seen ironing, and two or three others beyond; in the upper part strings of linen and lace curtains; on the facia over the shop, the word "Blanchisserie." Above, a window with flowers, and a woman leaning out.
H. 9, *W.* $6\frac{1}{8}$. *Sig:* 1894

59. RUE FURSTENBURG. A four-storied house at the end of a street, with very high roof and gable windows; a horse and trolley stand in front of the

shop. In the foreground on the left is a building, from the front of which a painter's cradle is hanging; on the right, two or three buildings, and several groups of figures, and two dogs on the extreme right.
H. 8¾, *W.* 6⅜. *Sig:* 1894

60. CONFIDENCES IN THE GARDEN. Two ladies standing, the nearer in white, with her back to the spectator, the other on her right, in a dark dress, and large dark hat. The garden is full of flowers, and in the foreground to the right is a Japanese stand full of plants. Behind the figures a quaint old stone wall and building, with an arched doorway; to the right, beyond the wall and trees, a lantern hanging in an archway.
H. 5⅜, *W.* 6⅜. *Sig:* 1894

61. LA JOLIE NEW YORKAISE. A lady dressed in fashionable costume, with boa, and wearing a hat trimmed with feathers, is seated in a chair facing a little to the left, her right arm resting on a table, on which are tea-cups and saucers.
H. 9, *W.* 6. *Sig:* 1894

62. LA BELLE DAME, PARESSEUSE. A lady in dark dress seated on a couch, her left elbow resting on the arm of the couch, her hand raised and supporting her head, her right hand, holding a paper, rests on her lap. Drawn on rather a large scale.
H. 9¼, *W.* 6¾. *Sig:* 1894

63. LA BELLE JARDINIERE. A lady in dark dress and large hat with feathers, stands behind a Japanese open-work flower-stand, tending the flowers. Behind, on the left, is a tall French window with foliage growing across it, and suggestions of flowers to the right.
H. 8⅞, *W.* 6¼. *Sig:* 1894

64. THE DUET. Two ladies, dressed in very dark dresses, are seated playing at a grand piano; they are facing to the right, and lit by two shaded lights which stand on the piano; in front is an armchair; the shadows of the picture are thrown on the deeply-panelled light-coloured wall behind them, on which a picture is hanging above the piano.
H. $9\frac{5}{8}$, *W.* $6\frac{3}{8}$. *Sig:* 1894

65. THE DUET. No. 2. A second drawing, almost exactly similar to the above, but very pale when seen beside the first. This drawing was made and printed in Paris.
H. $8\frac{1}{2}$, *W.* $7\frac{1}{8}$. *Sig:* 1894

66. STÉPHANE MALLARMÉ. A charming portrait of the great French poet—he sits facing to the front, his head slightly turned to his left, his eyes looking downwards; the hair is short, but the eyebrows and moustachios are heavy, and there is a pointed beard. The hands are suggested in front, resting on his knee; dark clothes, and a dark shadow on the right of the drawing, drawn for a frontispiece to the poet's works, printed in Paris.
H. $3\frac{3}{4}$, *W.* $2\frac{3}{4}$. *Sig:* 1894

67. THE DRAPED FIGURE, BACK VIEW. A full length drawing of a girl standing, turned from the spectator; her head, bound with drapery, bent downwards; she holds her dress away from her figure with her left hand. A light figure on a dark background.
H. $8\frac{1}{8}$, *W.* $6\frac{1}{8}$. *Printed in Paris.* *Sig:* 1894

68. LA ROBE ROUGE. A lady dressed in a dark coloured material, sits at the end of a draped settee, her head is resting against a pillow, her left arm is supported by the end of the settee, and her hands are clasped in front. Her head is turned a little to the

left, and she looks towards the spectator; panelled wall behind.

H. 7⅜, *W.* 6. *Published in the "Studio."*

Sig: 1894

69. LA BELLE DAME ENDORMIE. A lady sleeping, dressed in dark material, is seated in a low armchair, turned three-quarters to the left. Her head turned to the right rests against a pillow on the back of the chair. The background is a light panelled wall, and the chair, which is draped, throws a dark shadow to the right against the wall.

H. 7¾, *W.* 6⅛. *Sig:* 1894

70. LA FRUITIÈRE DE LA RUE DE GRENELLE. A sunny drawing of two lofty shops, that to the right having a plain sun-blind reaching down nearly to the middle; beneath is seen a doorway and window or either side, and many shelves full of goods; a woman is seated in the doorway. In front a woman is standing, her back towards us, arranging the fruit; there is a dog on the right of the door, and to the left of the drawing another is seated. The shop on the left has "VINS" in the middle of the window, and rows of bottles; above each shop is a window with bars across, and pots of flowers.

H. 9, *W.* 6⅛. *Sig:* 1894

71. THE SISTERS. Two ladies, seated, facing a circular table on the left of the drawing; the nearer is leaning back in a draped armchair, her face is seen in profile; the other is sitting upright, her face turned towards the former; both are wearing dark dresses; there is a suggestion of a panelled wall behind.

H. 5⅞, *W.* 9. *Sig:* 1894

72. THE FORGE. PASSAGE DU DRAGON. The lower half of a large square opening in a wall is closed with shutters. The upper part shows a dark interior with the heads and shoulders of three smiths

at work; two on the extreme left, the third about the centre, his arm raised as if working the bellows; to the right a suggestion of tools hung on the interior wall. Above the opening is a semicircular arch with a tall French window in the centre, and flowers in pots. In the foreground a hen. There are some early proofs, with two other fowls on the right and less depth of tone in the interior.

H. $8\frac{5}{8}$, *W.* $6\frac{1}{8}$. *Sig:* 1894

73. THE SMITH. PASSAGE DU DRAGON. This drawing differs from the previous one, in that the opening is carried down to the ground, and there are tall folding shutters on the right. Just inside the opening on the right, the smith facing the spectator, is working at a small anvil on a bench which cuts across the figure. The group is in full light, whilst the rest of the opening is in deep shadow, with the exception of a small lantern hanging high up to the left. Above is part of a semicircular arch and French window with fanciful iron railings. In the foreground, on the left, a black dog and a white dog.

H. $10\frac{5}{8}$, *W.* $6\frac{7}{8}$. *Sig:* 1894

74. THE PRIEST'S HOUSE—ROUEN. Under a very quaint old building (with two gables and big windows), is an arch through which a dark figure is passing, beyond, across a street, a dark door and windows of a large building which is seen rising above, and to the right of the nearer house. Nearer to the foreground, on the left, is a smaller building with sloping roof and overhanging eaves, in the end are three windows in two storeys, and it is much grown over with creeping plants; on the right a wall, and in the foreground, three fowls.

H. $9\frac{1}{4}$, *W.* $6\frac{1}{4}$. *Sig:* 1894

75. A PORTRAIT. Full-length portrait of a young lady, seated in a three-cornered armchair, turned to

the right, her elbows resting on the arms of the chair. She wears a dark dress with big sleeves and a white bodice. On her head a large dark hat trimmed with white. A little shadow on the background; the whole suggests a lamp-light effect.

H. $8\frac{7}{8}$, *W.* $6\frac{3}{4}$. *Sig:* 1895

76. FIGURE STUDY. A very thinly draped figure of a girl, standing facing to the front, with her arms resting on a bar, from which the drapery falls to the ground. The figure is clearly seen throughout, the left leg bent and crossed over the right. The left arm bent and the hand close to the body. The head, with cap, turned to the right. Drawing erased.

H. $7\frac{1}{4}$, *W.* $5\frac{1}{2}$. *Sig:* 1895

77. STUDY. A drawing of the back of a female in the act of taking off some thin drapery; her hands are raised above her head, holding the drapery which falls nearly to her knees; she is turning a little towards the left, and immediately behind her is an armchair. Drawing erased.

H. $7\frac{1}{8}$, *W.* $3\frac{5}{8}$. *Sig:* 1895

78. THE DOCTOR. A splendid portrait of the painter's brother (Dr. W. Whistler), drawn full length in evening dress, seated in an armchair, turned to the left. His face is turned rather towards the front and he looks at the spectator. A very little shadow on the background behind the head.

H. 7, *W.* 5. *Published in the "Pageant."* 1895

79. WALTER SICKERT. A full length portrait of the painter, seated, turned towards the left, his head towards the spectator. His hands clasped and resting on his knee. Light coat, dark background.

H. $7\frac{1}{4}$, *W.* $5\frac{1}{2}$. 1895

80. MOTHER AND CHILD. No. 1. A model, very thinly draped, is seated on a couch nursing a little naked baby, whose head is turned towards hers; both wear draperies bound round their heads. Some drapery hangs over the edge of the couch.

H. $7\frac{1}{8}$, *W.* $7\frac{1}{2}$. *Sig:* 1895

81. BACK OF THE GAIETY THEATRE. A study of the large bow window in Wellington Street, formerly the home of the "Army and Navy Gazette." There are two rows of three windows with a balcony between, and a balustrade and flower boxes. Above, a curved sign-board on which the word "Gaiety." Below, to the left, are two doors; in the foreground, several figures, and a hansom cab and horse, turned to the left. Drawing erased.

H. $10\frac{1}{4}$, *W.* 9. 1895

82. GIRL WITH BOWL. A very thinly draped figure of a girl standing, turned a little to the left. Her head is bound with drapery, and she holds a large bowl in both hands.

H. $5\frac{3}{8}$, *W.* $2\frac{5}{8}$. *Published in "L'Imagier."* *Sig:* 1895

83. THE LITTLE DOORWAY, LYME REGIS. In a dark doorway, over which is a porch supported with brackets, three little children are standing in sunlight; above the door is a square window; on the right two sides of a bay window are seen, and above one window; in front the flags and cobble-stones of the pavement, and kerb of the road.

H. $9\frac{1}{8}$, *W.* $6\frac{1}{8}$. *Sig:* 1895

84. THE MASTER SMITH. An old man wearing a beard and a cap is sitting, facing the spectator, in his shirt sleeves. He holds a glass in his left hand; dark background behind the head and upper part of the figure; his right hand is on his knee.

H. $4\frac{1}{8}$, *W.* $2\frac{7}{8}$. *Sig:* 1895

85. THE SUNNY SMITHY. An elderly man, with hammer in his right hand, bends over the anvil, which stands between him and the spectator, behind him is a wall with a broad mass of shadow cast by various chains and tools, which are seen above, and to the left of the smith; further to the left a youth is working at a bench, while on the right the furnace is seen in full sunlight. Drawing erased.

H. $5\frac{1}{2}$, *W.* 8. *Sig:* 1895

86. THE GOOD SHOE. At the entrance to a dark shed stand two horses, their heads in the shadow, where also a man stands between them, another in the light bends down to examine the off hind leg of the horse on the left, which he holds on his knee. There is a box on the ground in front of him, a large beam crosses the drawing above. In the immediate foreground on the left is a dark cat.

H. $6\frac{5}{8}$, *W.* $4\frac{3}{4}$. *Sig:* 1895

87. FATHER AND SON. In a smithy, an old man on the left bends over his work on the anvil which is between him and the spectator, whilst nearer in front is a big sledge hammer, the handle upright. Behind, and to the right, the son is standing, bending over the fire, from which he is taking something with his right hand; his figure is in brilliant light, and relieved from the wall behind, which is in dark shadow, crossed by rays of sunlight.

H. $8\frac{1}{8}$, *W.* 6. *Sig:* 1895

88. THE SMITH'S YARD. A very sunny scene, with two white horses, their tails to the spectator, the nearer horse is turned to the right, the other slightly to the left. They stand in front of a dark opening, above which is a great beam supporting a wall, with a door in the middle. To the left of the horses the smith and his boy are standing, partly in

shadow, nearer in front is a rainwater butt. On the right in the foreground is a grindstone.

H. 7¼, *W.* 6¼. *Sig:* 1895

89. THE STRONG ARM. In the forge a blacksmith is standing by the furnace, his right hand holding a bar in the fire, his left arm is raised working the bellows, behind him is a boy looking at the fire which lights up both. The wall behind is full of lights and shadows.

H. 7¾, *W.* 6¼. *Sig:* 1895

90. THE BLACKSMITH. A drawing full of detail, of a blacksmith standing by the furnace which lights up his figure, and in which he is holding a bar, whilst he works the bellows with his left hand raised. Behind him is a recess in deep shadow, to the left is a wall on which many implements are hanging, lit by the strong firelight. In front is a large tub, a wheel, and a sledge hammer.

H. 8⅛, *W.* 6. *Sig:* 1895

91. THE BROTHERS. Two men are standing in a dark recess lit by the light of the furnace, of which the man on the right is blowing the bellows, the man on the left stands erect, his right hand on his hip. He has black hair and moustachios; in front a tyre and some rods lean against the brickwork of the furnace.

H. 8, *W.* 5½. *Sig:* 1895

92. THE FAIR. A very busy scene at night-time in Lyme Regis, with many groups of little figures on the right round two booths, which are lit up inside, above them some buildings are indicated; to the left, a tall building with windows is seen, dimly lit by the flickering light.

H. 9¼, *W.* 6¼. *Sig:* 1895

93. JOHN GROVE. A portrait study of a stoutish man seated in a high-backed, carved armchair. He is seen almost front face with short dark beard and moustachios, wearing a cap. His arms rest on the supports of the chair, he holds a glass in his right hand, and a cigarette in his left. Above the chair are some antlers. The drawing is inscribed on the right, "JOHN GROVE, THE ROYAL LION."

H. $8\frac{1}{8}$, *W.* 6. *Sig:* 1895

94. THE LITTLE STEPS, LYME REGIS. A dark doorway at the top of a flight of steps, with rails on either side; in the doorway a woman with light apron is standing, to the left a little girl with dark hat and light clothes leans against the doorpost and rails. To the left of the door a curved bay extends up the building with two windows having many square panes; further to the left is another window, in front flagstones of the pavement.

H. $8\frac{3}{8}$, *W.* $5\frac{3}{4}$. *Sig:* 1895

95. STUDY OF A HORSE. A light-coloured horse with his hind quarters to the spectator, and turned to the right, stands against a wall, the upper part of which is in shadow; there is a box on the ground to the left.

H. $3\frac{1}{4}$, *W.* $4\frac{7}{8}$. *Sig:* 1895

96. SUNDAY—LYME REGIS. A street is seen climbing a steep hill with houses on either side, and in the distance a group of trees crowning the buildings at the highest point. In the foreground on the right, is a house with a dark doorway, approached by a tall flight of steps; in front of these are three girls and a greyhound. In the road and on the pavement on the left, are many groups of little figures, an extremely delicate and brilliant drawing.

H. $7\frac{3}{4}$, *W.* $4\frac{1}{4}$. *Sig:* 1895

97. FIFTH OF NOVEMBER. A bonfire is burning on the left, and lighting up a group of half-a-dozen men and boys in the centre of the drawing, who are dimly seen through the smoke; a dark background behind them. Two lines which cross the top right-hand corner of the drawing are due to an accident.

H. $6\frac{1}{2}$, *W.* $6\frac{1}{2}$. *Sig:* 1895

98. THE OLD SMITH'S STORY. The interior of a smithy, with two figures, an old man on the left looking towards the younger, who is working the bellows of the fire on the right, his back to the elder. Both figures are brilliantly lit by the light of the fire, and relieved by dark shadows in the background.

H. $7\frac{3}{4}$, *W.* 6. *Sig:* 1896

99. FIGURE STUDY IN COLOURS. A model seated on a light chair, facing to the front; she is dressed in thin rose-coloured drapery, her head is bound with pale bluish-green drapery, and she clasps her hands in front of her left knee; behind is tapestry, orange-red in colour, with darker red and green spots, and the butterfly white on a green ground. This drawing is Mr. Whistler's first experiment in colour work in lithography; it was not finally completed, and very few impressions were pulled; four printings, rose, red, bluish-green, and black.

H. $7\frac{7}{8}$, *W.* $5\frac{5}{8}$. *Sig:* 1890

100. RED HOUSE, PAIMPOL. A quaint three-storied building with pointed roof, and overhanging bay windows. The house is covered with gray tiles; the woodwork is bright red; two women are standing in the door. Two figures are seated in front of the house to the right. Three printings, red, gray, black.

H. 9, *W.* $6\frac{5}{8}$. *Printed in Paris.* *Sig:* 1893

101. YELLOW HOUSE, LANNION. A very picturesque old building of three storeys, has a little window in the roof, which is of brown tiles, much covered with yellow lichen. The house is white stone with green woodwork. Two girls are standing in the foreground on the left, one with a yellow skirt. Five printings, yellow, green, brown, gray, and black.

H. 9¾, *W.* 6¼. *Printed in Paris.* *Sig:* 1893

102. MOTHER AND CHILD. No. 2. A lightly draped model sits on a couch, turned a little to the left; a little naked child is sitting on her lap, turned to the right, and looking outwards. The couch is covered with drapery, which falls to the ground, to the right of the model. She wears a cap, and her hands are pressing a child to her right breast. This drawing, although made in 1890, was not printed or published until 1896.

H. 6¾, *W.* 7¾. *Sig:* 1890

103. FIRELIGHT. A portrait study of Mrs. Pennell, seated to the left, with her hands clasped in front, and her right elbow resting on a table, on which is a pile of books. The whole subject is very softly treated, and suggestive of the warm, dim light of the fire. The face, turned a little to the left, is full of exquisite modelling, and the dark eyes look at the spectator; behind, a dark, soft background.

H. 7⅜, *W.* 6. *Sig:* 1896

104. FIRELIGHT. JOSEPH PENNELL. No. 1. A portrait study of the artist seated in a low wicker armchair, his right leg crossed over his left; his hands clasped behind his head, which is turned towards the spectator. The light on the lower part of the subject is brilliant, and softer on the upper part; a dark background.

H. 6½, *W.* 5½. *Sig:* 1896

105. FIRELIGHT. JOSEPH PENNELL. No. 2. The artist is seated in the same chair as the former, but with his left leg over his right; his head is resting on his right hand, his elbow supported by the arm of the chair. The lights and shadows of this drawing are stronger than in the former. A dark background.
H. $6\frac{1}{2}$, *W.* $5\frac{1}{8}$. *Sig:* 1896

106. THE BARBER'S SHOP IN THE MEWS. A drawing of a little shop near Bond Street. On the right is a doorway, up a couple of steps, with the light figure of a boy relieved against the dark interior; to the left is the projecting shop window, with many small square panes, showing wares displayed; high up outside the window, is an oval signboard, with inscription; in front, the lines of the pavement.
H. $7\frac{1}{2}$, *W.* $4\frac{3}{4}$. *Sig:* 1896

107. STUDY. No. 1. A full-length figure of Mr. Thomas Way, a very dark figure, standing turned a little to the left, his head a little to the right, both hands in his trousers' pockets, and his left foot brought forwards. The figure is brilliantly lit from below, and casts a large shadow on the wall, to the right, and behind.
H. $7\frac{3}{8}$, *W.* $4\frac{3}{4}$. *Sig:* 1896

108. STUDY. No. 2. Another study of the previous subject, but a little less in scale. The figure is standing more on the right leg, and there is a shadow on the left of the figure, as well as that on the right.
H. $6\frac{5}{8}$, *W.* $4\frac{3}{8}$. *Sig:* 1896

109. KENSINGTON GARDENS. A winter scene near De Vere Gardens, viewed from a height. In the foreground a railing and an entrance gate, through which is a broad pathway, and about a dozen small groups of dark figures; beyond, big trees and bare branches.
H. $6\frac{1}{8}$, *W.* $5\frac{3}{4}$. *Sig:* 1896

110. LITTLE EVELYN. A charming drawing of a little girl, daughter of Mr. D. C. Thomson, standing quite erect, her feet pressed together, her right hand hangs by her side, the left holds the arm of a chair by her side. Fair, curly hair, and dark eyes looking at the spectator, her frock, with big sleeves and embroidered bodice, hangs in long folds to her feet. Behind, on the left, is a flower-pot, on which the butterfly is drawn. A light figure, relieved by masses of shadow on the background.

H. $6\frac{1}{2}$, *W.* $4\frac{1}{2}$. *Published in the "Art Journal."* *Sig:* 1896

111. STUDY. JOSEPH PENNELL. A full-length, standing figure of the artist, turned slightly to the right, his head to the front, looking at the spectator, his right hand in his trousers' pocket. A dark figure, with coat darker still, melting into a soft shadow on each side. The light comes from the left. Drawing erased.

H. $7\frac{3}{4}$, *W.* $4\frac{1}{8}$. *Sig:* 1896

112. THE RUSSIAN SCHUBE. Another portrait study of Mr. Pennell, standing, wrapped round in a huge Russian great-coat, with an enormous collar turned up behind his head, on which he wears a cap. To the left is a low bookcase, against which he is leaning; to the right a deep shadow, in which the outlines of the figure merge. He looks at the spectator.

H. 7, *W.* $5\frac{7}{8}$. *Sig:* 1896

113. NEEDLEWORK. A young lady seated, facing to the front in an armchair, dressed in a dark costume with white front. Her hands hold some white needlework on her knees; there is a dark shadow behind the figure, on the right.

H. $7\frac{5}{8}$, *W.* $5\frac{5}{8}$. *Sig:* 1896

114. THE MANAGER'S WINDOW, GAIETY THEATRE. A study of the big bow window in Wellington Street, at the back of the Gaiety Theatre. Two stories are drawn, with the balcony between them; on this are flower boxes and dark foliage. There are three windows on each floor in the curve. In front of the building is a railing, against which figures are leaning at either end; to the right is a door, and a second one is indicated further on, with a dark figure standing beside it. There are six little groups of figures in front, on the pavement and road.
H. 7, *W.* $5\frac{3}{8}$. *Sig:* 1896

115. LITTLE DOROTHY. A little maiden of between eight and nine years sits on a chair, her hands in her lap, facing to the front; her head is turned slightly to the right; her dark hair is tied with a bow on top of her head; her frock is of light-coloured material. Dark background on both sides of the head and to the right of the figure.
H. $7\frac{1}{2}$, *W.* $5\frac{3}{8}$. *Sig:* 1896

116. PORTRAIT STUDY. An elderly lady seated in a chair, facing to the front; her hands, clasped together, rest in her lap; she looks at the spectator. The head and upper part of the figure are full of colour and modelling, the lines of the skirt just indicated. A light background.
H. $7\frac{1}{4}$, *W.* $4\frac{1}{2}$. *Sig:* 1896

117. PORTRAIT STUDY. A young man of short stature standing facing the spectator, at whom he is looking; his left foot forward, and his long overcoat half taken off—his left arm being still in the sleeve—and the coat hanging from his shoulder to the ground; his right arm hangs by his side. Behind, a carved settee is partly seen. Drawing erased.
H. $7\frac{1}{2}$, *W.* $4\frac{3}{4}$. *Sig:* 1896

118. SAVOY PIGEONS. The Thames seen from one of the upper balconies of the Savoy Hotel, looking towards Westminster. In the distance Lambeth Palace, the Houses of Parliament, and Westminster Bridge are seen; nearer, Charing Cross Bridge crosses the river, with a string of barges passing under, and the white steam from passing engines rising above; whilst from the bridge, towards and beneath us, is the curve of the Embankment, with its lamps and trees, and passing vehicles, ending at the left with a sphinx, and a suggestion of Cleopatra's Needle. In the foreground the ornamental iron railings of the hotel, with two pigeons resting on top. A fine cloudy sky rises above the whole.

H. $7\frac{3}{4}$, *W.* $5\frac{3}{8}$. *Published in the "Studio."*

Sig.: 1896

119. EVENING.—LITTLE WATERLOO BRIDGE. The whole length of the bridge is seen crossing the river, with many vehicles passing along it; beyond, to the right, the distant shore of the river is faintly seen, with the tall shot tower on the left; in the foreground the Embankment, with cabs and carts.

H. $4\frac{3}{4}$, *W.* $7\frac{1}{2}$. *Sig:* 1896

120. CHARING CROSS RAILWAY BRIDGE. The Surrey side of the bridge and the Lion Brewery are seen from an upper story of the Savoy Hotel. The bridge dark against the broad light river, up which many barges are floating; beyond is seen St. Thomas's Hospital, and Westminster Bridge. In the foreground the Embankment, with passing cabs.

H. $5\frac{1}{8}$, *W.* $8\frac{3}{8}$. *Sig:* 1896

121. LITTLE LONDON. An elaborate drawing of the great curve of the river, seen from the top of the Savoy Hotel, looking eastwards. In the foreground below is seen the first arch of Waterloo Bridge, and the beginning of the second, with many

vehicles on it; beyond, on the left, the Embankment, full of life, curves away into the distance, where Blackfriars Bridge is seen spanning the river; beyond this the long line of Cannon Street Station. To the left are the many buildings facing on the Embankment, and above them the dome of St. Paul's. In the immediate foreground the pinnacles of Examination Hall. A cloudy sky, and many barges on the river.

H. $7\frac{3}{8}$, *W.* $5\frac{3}{8}$. *Sig:* 1896

122. THE SIESTA. An exquisite drawing of a lady in white drapery, lying at full length on a couch, her head towards the right; she has very dark hair, and looks at the spectator; her left hand is hanging downwards on the white coverlet, which covers the lower part of her figure, an open book lies on her knees. A dark shadow to the right, behind the head of the couch.

H. $5\frac{3}{8}$, *W.* $8\frac{1}{4}$. *Sig:* 1896

123. WATERLOO BRIDGE. The three first arches of the bridge, seen from the same high point as the previous drawings. The broad road of the Embankment, full of cabs and carts, passing under the first arch, is continued beyond the bridge into the distance; in the immediate foreground, on the left, is the entrance and railings of the gardens, with little figures. Buses and cabs are crossing on the bridge, and beyond is the river, with two groups of barges; and in the distance the wharves and chimneys of the Surrey side.

H. $6\frac{5}{8}$, *W.* 5. *Sig:* 1896

124. BY THE BALCONY. A lady with dark hair, reclining on a couch, her head resting on a white pillow, with a large white coverlet thrown across her; she is holding back the French window with her left hand, and looking out across the river. Behind the window is a curtain casting a dark shadow behind her head; outside is the balcony, and, beyond, the river, with Waterloo Bridge and distant wharves.

H. $8\frac{1}{2}$, *W.* $5\frac{1}{2}$. *Sig:* 1896

125. THE THAMES. A lithotint of the river, from an upper room in the Savoy Hotel, with the group of buildings and shot tower of the Surrey side which connect Waterloo and Charing Cross Bridges. The latter bridge, with a train crossing and leaving a long line of white steam, is on the left, whilst the furthest arch of the former bridge is seen on the extreme right of the drawing. The position of the various objects in this beautiful drawing are reversed from nature. In the middle of the river are many barges, singly and in groups, floating upwards; the nearest to the front, on the right of the drawing, has a small sail spread; in the near part of the river a small rowing boat, with men in white. At the bottom of the drawing is the Embankment, with many figures and vehicles seen through the lace-work of the branches of the trees, which rise from the Embankment Gardens. The sky is cloudy, but very delicate, and the surface of the river is full of exquisitely delicate reflections.

H. $10\frac{1}{2}$, *W.* $7\frac{5}{8}$. *Sig:* 1896

126. ST. ANNE'S, SOHO. A drawing made from the garden at the west end of the church. The tower rises a little to the left of the centre of the drawing, terminating in its extraordinarily shaped clock, surmounted by the weathercock. In front of the building is a row of trees, through the delicately drawn branches of which it is seen. In front of these some low railings and a long seat, with five people sitting on it.

H. $7\frac{1}{2}$, *W.* $5\frac{1}{8}$. *Sig:* 1896

127. SKETCH OF MR. HENLEY. A portrait of a gentleman seated, turned to the right, his right arm and hand resting on the back of the chair; his face is turned a little to the right; his hair is dark, and he wears a long, fair moustachio and short beard, dark coat and neck-tie; his left hand resting on his hip.

H. $6\frac{1}{2}$, *W.* $5\frac{1}{4}$. *Sig:* 1896

128. THE BUTCHER'S DOG. The doorway to a block of dwellings in Cleveland Street, with a woman holding a child in her arms standing in the opening, and in front of her a little child sitting on the step; to the right is a butcher's shop, with an arched window, shaded by a sun-blind, which cuts off the upper part. The doorway is on the left, and inside a man is seen sitting, with another figure standing beside him; a sheep and a leg of beef are hanging behind the window, and the interior is in shadow. In front of the shop, to the right, a dog sits on the pavement. In the foreground the kerbstone, and, above the shop blind, two windows.

H. $7\frac{1}{8}$, *W.* $5\frac{1}{4}$. *Sig:* 1896

129. ST. GILES-IN-THE-FIELDS. The church is seen from the garden on the south side. Nearly the whole length of the building is drawn, with four arched windows above, and the entrance to the crypt to the right. The spire rises from the roof, about the centre of the drawing, and is seen through the tangled branches of two large trees, which spring from the foreground on the left of the drawing. Another tree is seen in front of the building, to the right. Three small groups of women are seated against the wall of the church, and to the left. In the foreground is a low railing, making a beautiful serpentine line.

H. $8\frac{1}{2}$, *W.* $5\frac{1}{2}$. *Sig:* 1896

130. LITTLE LONDON MODEL. A very young girl stands erect beside a low-backed carved armchair. her left hand, passed behind her back, clasps her right arm at the elbow; her right hand holds the arm of the chair. Her head, with soft fair hair all round, is bent slightly to the left. A little dark shadow behind the head.

H. $6\frac{3}{4}$, *W.* 5. *Sig:* 1896

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